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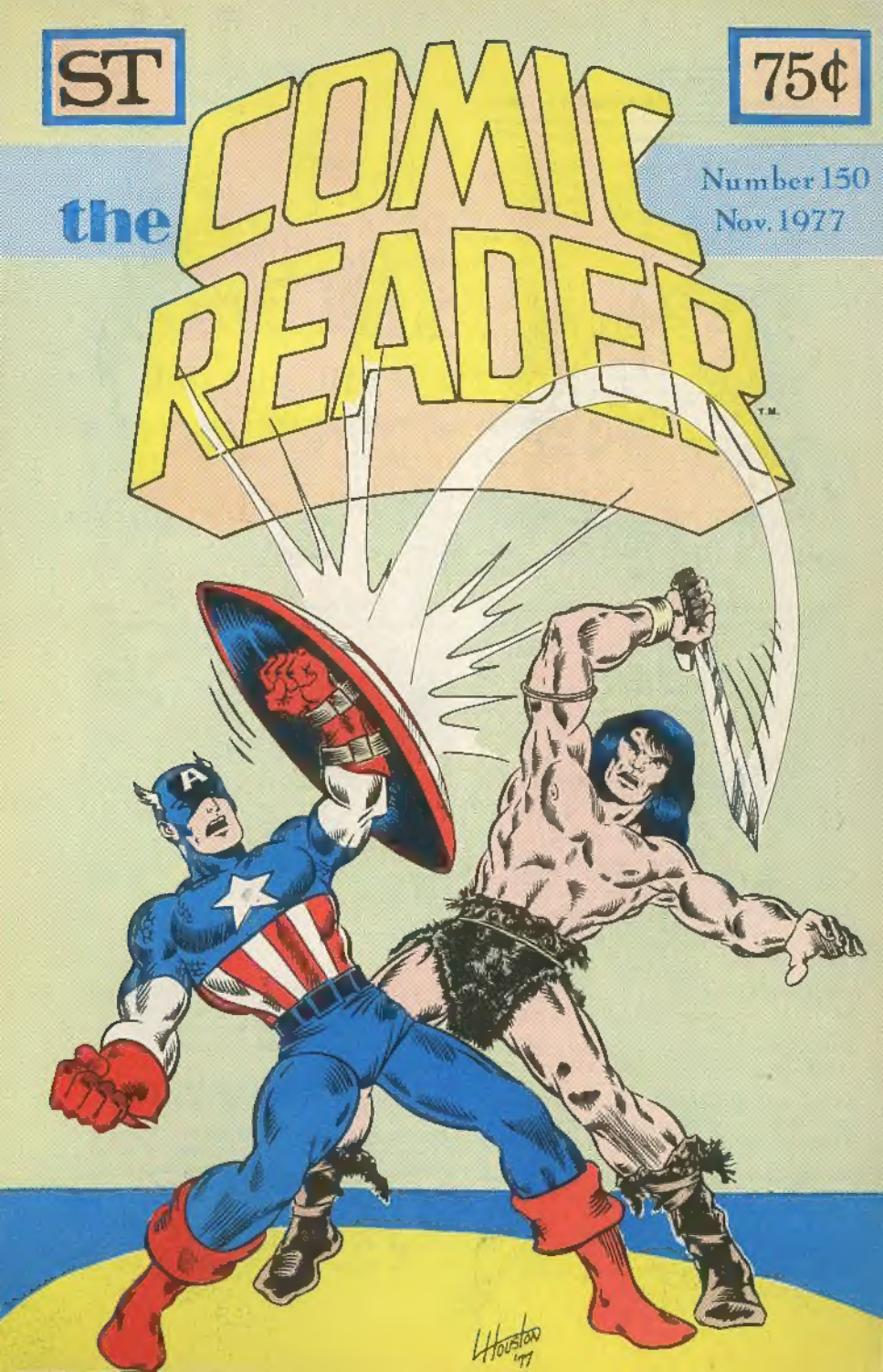
the COMIC READER

Number 150
Nov. 1977



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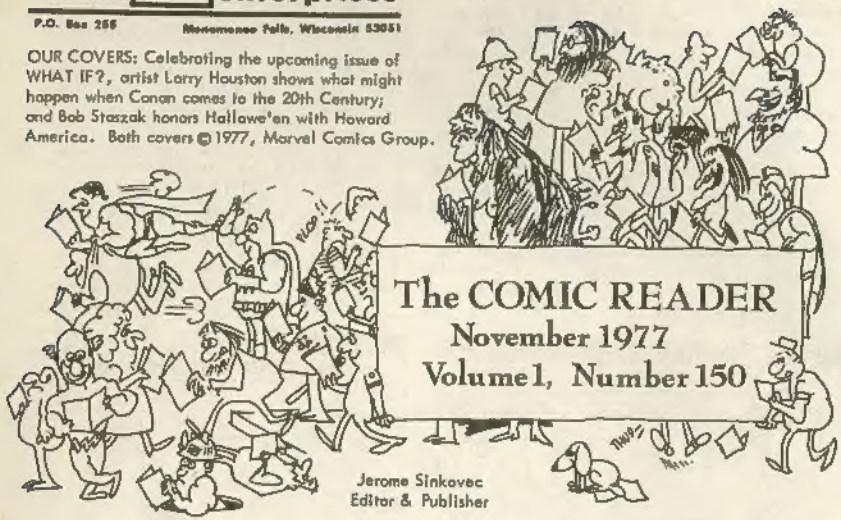
P.O. Box 255 Menomonee Falls, Wisconsin 53051

OUR COVERS: Celebrating the upcoming issue of WHAT IF?, artist Larry Houston shows what might happen when Conan comes to the 20th Century; and Bob Staszak honors Hallowe'en with Howard America. Both covers © 1977, Marvel Comics Group.



The COMIC READER

November 1977

Volume 1, Number 150

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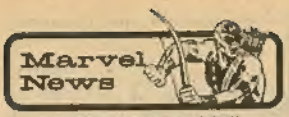


SPIDER-WOMAN, DEVIL DINOSAUR and MACHINE MAN (the new title) will all go on sale in January. All three titles are monthlies.

A new Hanna-Barbera book will be out in mid-December. It's LAFF A-LYMPICS, H-B's answer to all the team-up books which pits teams of H-B characters against each other. Mark Evanier is writing this as well as THE FLINTSTONES CHRISTMAS PARTY, an issue of MARVEL TREASURY EDITION that will (hopefully) appear before Christmas.

MARVEL CLASSICS COMICS has been demoted to quarterly. The schedule has the following future issues: #33 - THE PRINCE AND THE PAUPER, #34 - ROBIN HOOD, #35 - ALICE IN WONDERLAND, #36 - A CHRISTMAS CAROL. Apparently #31 was THE FIRST MEN IN THE MOON and #32 was CAPTAIN BLOOD. We won't be sure until they come out.

DEVIL DINOSAUR is the story of a dinosaur and the boy who loves him; his name's Moon Boy. MACHINE MAN, of course, stars Mr. Machine, who may keep his old name despite the title (or he could go back to being X-51). Both comics go on sale in January.

The origin of Dejah Thoris will be revealed in JOHN CARTER, WARLORD OF MARS #11.

WHAT IF? #8 is scheduled to feature the plight of Conan if he were living in the 20th Century.

Steve Gerber is working on a number of projects for the Marvel Magazine line. Aside from his MAN-THING story for RAMPAGING HULK #7, he'll be wrapping up the BLOODSTONE sequence in RH #8 and is doing a new LILLITH story. He may also do a SHANNA, THE SHE-DEVIL tale.

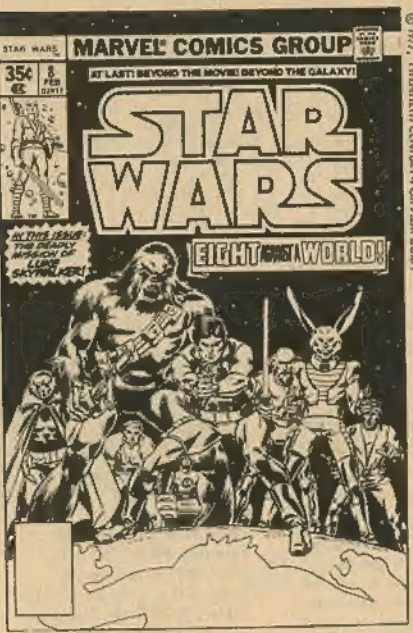
MARVEL PREVIEW #12 is being used as a gauge to see whether a HAUNT OF HORROR format will be saleable again. If its sales are high enough, we may see a revival.

Herb Trimpe is doing the first part of a two-parter for THE RAMPAGING HULK featuring members of The Avengers before they formed the team.

Tom Sutton's first issue of DOCTOR STRANGE (#27) has been inked by Ernie Chan.

Sonny Trinidad is inking Tom Sutton's MAN FROM ATLANTIS story. Tom is also penciling on issue or two of GHOST RIDER.

Both Berni Wrightson and Jim Starlin are doing frontispieces for RAMPAGING HULK.


STAR WARS
MARVEL COMICS GROUP
35¢
AT LAST! BEYOND THE MOVIE! BEYOND THE GALAXY!
STAR WARS
EIGHT AGAINST A WORLD!
IN THIS ISSUE: THE DEADLY MISSION OF LUKE SKYWALKER!
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Ms. MARVEL
MARVEL COMICS GROUP
35¢
Ms. MARVEL
CAN'T GET ANY CLOSER! STEEPLEJACKS RIDING WHITE-HOT RIVETS!
BUT IF I DON'T STOP HIM, HE'LL MURDER MY FATHER!
FEAR STALKS FLOOR 401
© 1977, MARVEL COMICS GROUP

THE SAVAGE SWORD OF CONAN issue of MARVEL SUPER SPECIAL, i.e., the format of the KISS book, will go on sale in December for $1.50. The story is "Revenge Of The Barbarian" based upon Robert E. Howard's "Black Vulmea's Revenge." Roy Thomas, John Buscema and Alfredo L. Alcala will be the creators with Marie Severin coloring the book. It will be numbered #2.

With the fill-in issues and the delays, Keith Pollard's first issue of FANTASTIC FOUR will be #193.

Steve Leialoha is inking Carmine Infantino's issue of MS. MARVEL. Bob Wiacek is inking Infantino's IRON MAN stories.

Pat Broderick is the new penciller on CAPTAIN MARVEL. Gil Kane is doing a special fill-in issue of that magazine.

Joe Rubinstein is inking Jim Starlin's HULK story which should appear in three to four months.

Carmine Infantino will be drawing a couple of fill-in issues of HOWARD THE DUCK to give Gene Colan a breather.

Doug Moench and Vicente Alcazar are doing a Moon Knight-Brother Voodoo team-up story for the black and white line.

Len Wein is giving up the writing of THE INCREDIBLE HULK, with Roger Stern mentioned as his probable replacement.

Val Mayerik is drawing a two-part HOWARD THE DUCK story featuring Man-Thing, Jennifer and Korak. Upcoming in HOWARD: The Death Store in an epic entitled "Star Woaugh."

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Warren Coming Comics

CREEPY No. 94, January. This issue's stories are: "Taking Etran To Folsing" by Nick Cuti and Dick Giordano; "Bad Tommy" by Nick Cuti, Roger McKenzie and Martin Salvador; "Bessie" by Gerry Boudreau and Leo Duranona; "Sacrifice" by McKenzie and Luis Bermejo; "Back Waters And Timing Circles" by Budd Lewis and Alex Nino; and either "Ada" by Bill Pearson and Alfredo Alcala, or "Home Sweet Horologium" by Tom Flack and Paul Neary. Don Maitz did the cover. [11/1]

FAMOUS MONSTERS OF FILMLAND No. 140, January. [11/1]

VAMPIRELLA No. 66, January. Vampirella appears in a story by Bill DuBay and Jose Gonzalez; other stories include "Down Under" by Bruce Jones and Luis Bermejo, "Picture Complete" by Jones and Gonzalo Mayo; "The Blazer" by Jones and Jose Ortiz; and "Ali Adan" by DuBay and Esteban Maroto. Enrich did the cover. [11/8]

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Charlton News

We're beginning to feel a bit like the boy who cried wolf. Charlton has once again resumed publication, as they begin another of their cat-like nine lives. They are reviving twelve titles and these are being worked on for release beginning in October. They are:

HAUNTED No. 33, December.
FIGHTIN' MARINES No. 134, December.
SCARY TALES No. 11, January.
MONSTER HUNTERS No. 11, January.
GHOSTLY TALES No. 127, January.
GHOSTLY HAUNTS No. 56, January.
THE MANY GHOSTS OF DR. GRAVES No. 63, February.
FIGHTIN' ARMY No. 130, February.
BILLY THE KID No. 124, February.
GHOST MANOR No. 35, February.
THE BIONIC WOMAN No. 2, February.
THE SIX MILLION DOLLAR MAN No. 6, February.

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Most of these will contain about 50% reprint material, excepting BILLY THE KID, which will be all reprints. These will contain stories from issues #10-30 when John Severin was putting his own distinctive mark on the book. [Drat! I'd hoped that no one would discover these early Charlton gems until I had completed my collection. MT]

We missed listing GHOST MANOR #34 (November), which should have been listed last issue, and which is half reprint.

Florida artist Mike Zeck will be moving to Derby, CT and will be doing work at Charlton. He has several projects in the works (as well as a Nick Cuti story called "The Care And Feeding Of Geks" for Bill Pearson and Bob Layton's WITZEND).

DC News

SUPER-TEAM FAMILY has been cancelled with issue #15, out in December. The Flash and New Gods star and Jose Garcia-Lopez did the cover.

Gerry Conway is doing another new super-hero. It will replace SUPER-TEAM on his schedule.

WELCOME BACK, KOTTER is being cancelled with #10, out in December. It is being replaced in part by a WELCOME BACK, KOTTER tabloid which will be a combination of reprinted and new material (which means it will be LIMITED COLLECTORS' EDITION C-57). The new stuff will take the form of a behind the scenes look at the TV show by Mark Evanier and Dan Spiegle. This and SUPERMAN VS. SHAZAM! (ALL-NEW C.E. C-58; by Gerry Conway, Rich Buckler and Dick Giordano) will be out at the end of February. April will see the reprint BATMAN'S WEIRDEST CASES and the new JUSTICE LEAGUE OF AMERICA tabloids; June will see the reprint of SUPERMAN #1 and the new SUPERMAN'S LIFE STORY; and August, thus far, has THE BEST OF DC COMICS Volume 2.

There is a good possibility that the SUPERMAN VS. MUHAMMAD ALI book won't be shipped until January to ensure a longer shelf life for the book. In some states there is a thing called a Floor Tax, in which everything in the hands of a retailer on December 31st has a tax levied upon it. DC is afraid that the retailers will receive the book in late December and then ship those unsold copies back before December 31st to avoid having to pay the tax on them. There's more to distribution than just getting the books on the stands.

Jack C. Harris will be taking over the editing of GREEN LANTERN sometime in the near future. Julius Schwartz will be editing the monthly Superman team-up book and another new title so he had to make room on his schedule.

Len Wein will be the new writer on DETECTIVE COMICS as of issue #477, as #476 is Steve Englehart's last issue. Len plans to continue the current trend of reviving old villains; Batman will be facing Clayface III, The Gentleman Ghost, Signalman, Scarecrow, Catwoman and Tweedledee and Tweedledum. He is not writing for Marvel anymore.

Len Wein will also be scripting a new series of HUMAN TARGET stories for an unspecified title. In addition, he'll write a two-part ECLIPSO story for the back of ADVENTURE COMICS, which will be pencilled by Joe Orlando and will appear in #457 and #458 (setting back the new ANIMAL MAN series).

Curt Swan, Dennis O'Neil and Joe Giella have each signed exclusive contracts with DC. O'Neil will be doing GREEN LANTERN, the BATMAN strip in the dollar BATMAN FAMILY, and several new assignments. Giella will be inking forty pages a month, beginning with MISTER MIRACLE with more assignments to follow. Swan will continue drawing SUPERMAN and ACTION COMICS.

Bat Lash will guest star in WEIRD WESTERN TALES #45 and 46 with Scalphunter.

Super Marine -- Steel, The Indestructible Man. Don Heck is the penciller, Gerry Conway the writer, Joe Giella is inker and Al Milgrom is editor.

Firestorm, the new superhero debuting in December, has two separate alter egos. Ronnie Raymond, a teenager, and Professor Charles Stein, Nobel Prize winner and nuclear scientist, are trapped in an atomic power plant explosion and the two merge to form Firestorm, The Nuclear Man. Gerry Conway is writing, Al Milgrom is drawing and Klaus Janson is inking. Jack C. Harris is editor.

We were in error last time: SHOWCASE #100 will be Paul Levitz and Paul Kupperberg's original concept, not Steve Englehart's. The plot concerns the crisis which ensues when people from other time periods begin to appear on today's Earth and natural disasters occur. If that weren't enough, the Earth begins to leave its proper orbit, necessitating the appearance of the following: The Flash, Challengers of the Unknown, Lois Lane, Space Ranger, Adam Strange, Rip Hunter, Green Lantern, Sea Devils, Aquaman and Aqualad, The Atom, Metal Men, Tommy Tomorrow, Enemy Ace, Teen Titans, The Spectre, The Inferior Five, Binky, The Creeper, Anthro, The Hawk and The Dove, Bat Lash, Angel And The Ape, The Phantom Stranger, Windy and Willy, and Firehair. (That's 41 characters.)

Vandal Savage will be the first villain to face the World's Greatest Super-Heroes in the as-yet-untitled Justice League comic strip, which is to be written by "Kyle Christopher."

NO. 3 MAY
35¢
SHADE THE CHANGING man
SHADE ESCAPES HIS PRISON ONLY TO FACE CAPTORS ONLY TO FACE A MORE HORRIBLE DEATH AT THE HOMICIDAL HANDS OF
THE SUPREME DESIGNER!

Steel, The Indestructible Man is born in September, 1939. Hank Haywood is a protege of scientist Dr. Gilbert Giles. Anticipating U.S. involvement in WWII after Poland is invaded, Haywood joins the Marines and is involved in a Nazi plot to destroy the base -- which fails, killing the Nazis but crippling Haywood. Paralyzed from head to foot, Haywood allows Dr. Giles to replace his broken bones with reinforced steel and regenerate his ruined muscles with chemicals. He also lets Giles implant power packs in his joints and lungs, and after skin grafts, physical and mental therapy and making a costume, Haywood becomes a

Pizza Hut, the nationwide restaurant chain, beginning in December or January, will be featuring a new series of premium giveaway comic books. These comics, entitled something like NOSTALGIA SERIES, will feature reprints of SUPERMAN #97 and #113, BATMAN #122 and #123, and WONDER WOMAN #60 and #62, all from 1953-1959. The original ads will be replaced by new Pizza Hut ads and the original covers will be changed slightly. DC is producing them, and, if successful, might lead to a regular series.

Joe Kubert did the cover for the first new CLAW THE UNCONQUERED, #10.

Frank Redondo will return to SGT. ROCK with #315.

Mike Barr, who wrote a couple of ELONGATED MAN stories a few years back, is now a proofreader at DC.

The Tempo paperback book reprint series, which we outlined in #148, will be released on this schedule: November: BATMAN; December: JUSTICE LEAGUE OF AMERICA; January: WONDER WOMAN, WORLD'S FINEST, LEGION OF SUPER-HEROES; and sometime after that: SUPERMAN.

Mike Grell will return as penciller of GREEN LANTERN with #104 and Jack C. Harris' first script appears in that issue also. Al Milgrom and Dick Giordano did the cover of #102.

For the SECRET ORIGINS edition we mentioned last issue, Gerry Conway and Don Newton are doing LIGHTRAY, Paul Levitz and Joe Staton are doing DOCTOR FATE, and Conway and Mike Vosburg are doing BLACK CANARY.

Mike Kaluta is doing the cover for BATMAN FAMILY #17, the first $1.00 issue.

Joe Staton's pencils on WONDER WOMAN #241 are being inked by Joe Rubinstein; Dick Giordano is inking his pencils on POWER GIRL for SHOWCASE #99.

Rich Buckler and Dick Giordano are doing the cover for JONAH HEX #11. #12's interior will be pencilled and inked by Vicente Alcazar.

The FLASH Spectacular being written by Cary Bates will feature The Flash, Kid Flash and The Flash of Earth II. Each hero will get a chapter in the book-length adventure.

The SUPERBOY AND THE LEGION OF SUPER-HEROES story that Jim Starlin is drawing has been expanded to a 34 page booklengther.

Dan Adkins will be the inker again on the NEW GODS beginning with #17.

Rich Buckler is the new permanent artist on STAR HUNTERS beginning with #4.

Jim Starlin did the cover for WEIRD WESTERN TALES #45. Mike Nasser is doing the cover for SHAZAM! #35.

Russ Heath has replaced Mike Nasser who replaced Joe Staton on the Amazon chapter of the WONDER WOMAN Spectacular issue.

Topps Bubblegum will be issuing a set of SUPERMAN trading cards in conjunction with the movie next year.

Media News

Hola, friends... Well, another TV season is off and running, and already we have a casualty. In the "Strange Case Of Richard Pryor" we have a victim who was slotted in the kiddie hour with a show meant for adults, against two of the top five shows that attract most of the audience he needed to get, and station affiliates who thought nothing of cutting him off when they didn't think his material suitable. Which makes it unsurprising that NBC and Richard Pryor have come to a mutual parting of the ways, with Richard taking his marbles and going home after doing only four shows out of a contracted five. Whether he'll do the fifth at all is questionable; the show ends the 20th of October and the ratings were lousy. I suspect foul play. The PRYOR shows were uneven, but a welcome relief from the DONNY & MARIE genre of variety. Too bad.

SANFORD ARMS was also cancelled, but who cares?

I've done some capsule impressions of the "comic book" shows on this season, and they'll follow the rest of this column. But more are on the way: NBC has definitely slated BUCK ROGERS for this season as a replacement. Universal is doing it, with Andrew Fenady as Executive Producer, Dick Caffey as Producer and David Gerrold (author of THE WORLD OF STAR TREK and "The Trouble With Tribbles" episode of that show) as Story Editor. Since Gerrold was so concerned with the realism and continuity on STAR TREK in his book, it's probable that this BUCK ROGERS, with all of the original characters (Wilma and Buddy Deering, Killer Kane), will have few of the errors in science or ridiculous looking 25th century rockets -- unless they play it for laughs. But since everyone wants their STAR WARS now, it might be good.

Correspondent John Koch informs us that the ABC STAR WORLDS project has been retitled GALACTICA, and is supposed to be a TV-movie pilot from Universal. Joe Viskocil (who did the miniature explosions for STAR WARS) is doing the explosions for it as well. And what would science fiction be without explosions?

John also takes us to task for not having the latest news about the new STAR TREK, and kindly supplies plenty of information. First, William Shatner will be in the series, although he has been promoted to Commander or something, necessitating a new person (John says 2nd lieutenant, although it might be a new captain) to take Kirk's place on expeditions to the planet, with Kirk holding down the fort. Leonard Nimoy will not be in the series (although he may appear in the first new episode to hand choose his replacement), as Spock has accepted some position with some kind of institution on Vulcan. The new Science Officer will be a 100% bonafide Vulcan. I've heard that DeForest Kelley, James Doohan, Nichelle Nichols, George Takei, Walter Koenig and Majel Barrett (who has appeared in every one of her hus-

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band's pilots since STAR TREK) will all be back, but we'll see when it debuts.

John sets the scene for the series: "The storyline will take place after the 'five year journey.' The two-hour pilot opens on Earth in a futuristic San Francisco [our first glimpse of STAR TREK's future Earth] with Kirk ending a sojourn by returning to the Enterprise, which has just undergone extensive renovation at an orbiting space dock. These renovations are based on the ship's original design and include the addition of two more cylindrical sections to the back of the ship, a redesigned bridge with holograms instead of videoscreens, a redesigned engine room three stories tall covered with mylar, costume changes and considerable updating of technology." John says that plans call for the series to begin in February but doubts they can get it ready by then as no scripts have yet been approved. I heard the on-air date as April something and I think they have plenty of time to make that (which was chosen because by that time they'll be running against almost total reruns on the three networks). The budget is $400,000 an episode, but I've also heard that the first six or eight will be less than that because so much of the budget will go toward rebuilding all the sets. I think there's a good chance that this STAR TREK will be better than the original.

An interesting sidenote: NBC tried to buy STAR TREK's new episodes from Paramount when they discovered that a great number of their affiliates new episodes from Paramount mount network and they wanted both to stop the fourth network and improve the ratings they have. Paramount, needless to say, rejected their offer, feeling that after ten years of not picking up the option, NBC wasn't going to reap the rewards after Paramount put up the money.

Another comic strip is coming to the big screen. Carlo Ponti has corralled Lee Majors to play Hugo Pratt's CORTO MALTESE in a film to be shot in Brazil. Pratt is considered to be Italy's leading cartoonist... The next Pink Panther film has been titled THE REVENGE OF THE PINK PANTHER and it starts filming in November... The principle photography will be completed on the SUPERMAN film in three weeks. Two more children have played Superboy at various stages in his life...

Monty Python will have a new live album (of new material) in the near future on one of the Phonogram labels in the U. K. and on Mercury here (probably). There's also a new live film being mentioned called MONTY PYTHON GOES BEYOND THE FRINGE, evidently featuring members of the Beyond The Fringe troop as well as the regular Pythons. Whether the album and film are connected and whether the film IS an actual film (and not a videotape) for theatrical release are questions I can't answer. This does not affect THE GOSPEL ACCORDING TO ST. BRIAN... JABBERWOCKY is being advertised as a Monty Python film, when it's not. Let's hope that word of mouth (the film's not funny at all, although Michael Palin is very good and the sets — what I could see of them in the extremely dark print — are very nice) doesn't destroy the box office potential of future REAL Python films... John Cleese plays Sherlock Holmes in a comedy special this winter on ITV in Britain... Ken Johnson, former producer of THE BIONIC WOMAN, is developing THE INCREDIBLE HULK two-hour telefilm. – Rona Blabbit

[Note: Last issue this column

said that Robert Conrad was to star in a new pilot called KEEPER; actually it's William Conrad. We're both aware of the difference, it was my error in copying Rona's column. Also, I've been copying the title of Steven Spielberg's CLOSE ENCOUNTERS OF THE THIRD KIND as ... OF A THIRD KIND. Again, my fault. MT]

Media Reviews

The year of the super-hero on television; the season of "comic strip" entertainment; prime-time filled with pap... Each of these descriptions has been put forth by TV critics, and each is correct, to varying degrees. The success of THE SIX MILLION DOLLAR MAN, BIONIC WOMAN and THE ORIGINAL WONDER WOMAN shows on ABC has prompted each of the other networks to launch their own super-heroes. Here are some capsule reviews.

NEW ADVENTURES OF WONDER WOMAN, CBS: The television version of WW has been lolling about on Paradise Island since World War II and has just come out of retirement, resuming her Diana Prince identity and becoming a high-level security aide. Steve Trevor, Jr. has taken up where Steve, Sr. left off, and everything is just about where the comic was in 1967. And about as interesting.

Despite moving to 1977, the first three episodes seem to be based on the idea that only old war villains are worthy adversaries and that action (read: violence) should be avoided at all costs. I find Nazis a really boring adversary, but there they were in episode two, bringing back Adolf Hitler. At the moment Wonder Woman has no arch-rival, seems to have replaced one war with another (government missions) and rarely does anything spectacular aside from jumping up in the air in slow motion to a hideous synthesizer noise or running up a hill to the strains of that "wonderful" theme song.

Lynda Carter and Lyle Waggoner are fine with the material they have to work with, but I will definitely need to see some improvement in the level of writing to keep my interest. The thing they don't seem to realize is that WW is a lot more exotic than the Bionic Woman.

THE MAN FROM ATLANTIS, NBC: Since the pilot for this series, the level of seriousness has degenerated to the point where the first new episode was almost played for laughs. This is NBC's third attempt at a super-hero (INVISIBLE MAN and GEMINI MAN being the first two) and its most successful, but after you've tried to melt the polar ice-caps, what's left to do? Mark Harris, who may or may not be from Earth, was so limited in the initial four specials that they've added more super-powers (he's now got the ability to shatter things with his "sonar") to amaze us while he's not swimming like a guppy (no hands, please) and talking underwater through a microphone in his trunks. The plots have been interesting enough, though the writing here, again, is lacking -- especially when it comes to Mark's dialogue. Patrick Duffy plays him as a complete innocent who rarely smiles and has very little humor. On the other hand, Victor Buono as Mr. Schubert is as hammy and overplayed as he was as King Tut on BATMAN. It all adds up to a very confused, annoying hour.

SPIDER-MAN, CBS: This pilot will very probably end up as a series (and probably weekly and not alternating with the other upcoming Marvel super-hero shows since Charles Fries produced this one and Universal is doing the rest). Whether this will be good or bad depends entirely upon your willingness to accept a character only marginally based upon the comic book's. This Peter Parker became Spider-Man while in college, his Uncle Ben wasn't killed by a crook he was too busy to catch, and his Aunt May is not a frail, sickly character. He still lives with her, he has no regular girlfriend, and his biggest problem seems to be that he sneezes when in costume because of his allergy. Robbie (as portrayed by Hilly Hicks) is in his early thirties, J. Jonah Jameson doesn't wear a flat top, and Nicholas Hammond's Spider-Man doesn't crack jokes while spinning webs. Other than that...

Still, the special effects were fine. Spidey walking up the sides of buildings looked quite real (although we weren't supposed to notice the mixing of Los Angeles and New York skylines), the web-shooter looks pretty much like the one in the comics, and the costume (except maybe the eyes) is perfect. And the show is played straight if fantastic. This one captures the spirit, if not the essence of the comic.

LOGAN'S RUN, CBS: The main problem with this show is that there is no real purpose here. Logan and Jessica have escaped the Domed City where they would eventually be executed at age 30. Francis and Benjamin are Sandmen who are trying to capture them and bring them in as examples to the others in the dome. Logan, Jessica and Rem run across various civilizations in an attempt to find Sanctuary, Francis and Benjamin show up, hold their ray gun on them and try to get them back to the City, Logan tricks them, they escape, and on and on into eternity.

I dislike fugitive series to begin with, but this one has most of the point erased with the lack of danger from Francis, who won't kill them -- so why doesn't he just put his gun on stun, cart them back to the city and turn them in instead of holding them at gun point? Because that'd be the end of the series.

The other problem is that Logan and Jessica have little or no character. Usually the episode is carried by the guest mutant or villain, and we're supposed to automatically root for Logan because he's the hero. If this show is to succeed, there will either have to be really strong science fiction plots (D. C. Fontana, former STAR TREK Story Editor, holds that position here, so there's some hope), or Gregory Harrison and Heather Menzies will have to raise the appeal of their characters to that of Donald Moffat's Rem. Moffat currently carries the show. - Rona Blabbit

Harvey Coming Co[illegible]s

CASPER No. 196, February. [11/3]

RICHIE RICH JACKPOTS No. 33, February. [11/3]

RICHIE RICH PROFITS No. 21, February. [11/3]

SUPER RICHIE No. 13, February. 50¢. [11/3]

SAD SACK AND THE SARGE No. 129, February. [11/10]

RICHIE RICH No. 163, February. [11/10]

SPOOKY No. 157, February. [11/10]

RICHIE RICH ZILLIONZ No. 8, February. 50¢. [11/10]

RICHIE RICH AND JACKIE JOKERS No. 25, February. [11/17]

RICHIE RICH AND CASPER No. 22, February. [11/17]

RICHIE RICH AND DOLLAR No. 2, February. 50¢. [11/17]

RICHIE RICH SUCCESS No. 79, February. 50¢. [11/17]

HOT STUFF No. 141, February. [11/24]

RICHIE RICH AND GLORIA No. 2, February. 50¢. [11/24]

RICHIE RICH DOLLARS AND CENTS No. 84, February. 50¢. [11/24]

CASPER'S GHOSTLAND No. 98, February. 50¢. [11/24]

Gold Key News

Gold Key has reacquired the publication rights to the King Features characters, and thus far have scheduled BEETLE BAILEY (#120 will appear in February), and POPEYE (#139 will appear in March). No word yet on THE PHANTOM -- or whether HAGAR THE HORRIBLE will ever appear.

The following titles have been cancelled: ANDY PANDA, BULLWINKLE, GOLD KEY SPOTLIGHT, THE INSPECTOR, LITTLE MONSTERS, MOBY DUCK and SPACE FAMILY ROBINSON LOST IN SPACE. In the place of SPACE FAMILY ROBINSON (and GOLD KEY SPOTLIGHT) will be GOLD KEY CHAMPION, out in January. The book will be 48 pages with 23 pages new and 16 reprint, which could mean the reprinted material will be edited versions of the old book-length stories. #1 will be SPACE FAMILY ROBINSON, #2 will be MIGHTY SAMSON, and we tend to think that Dagar, Dr. Spektor, Magnus and other adventure characters will show up. It's a bi-monthly.

Actually, there are no quarterlies left; all titles are bi-monthly or more. STAR TREK and RIPLEY'S are eight times a year, TWILIGHT ZONE and BORIS KARLOFF are seven times a year.

None of the other mystery or adventure titles are in danger since GRIMM'S GHOST STORIES, TUROK, TWILIGHT ZONE, BORIS KARLOFF and RIPLEY'S are going to the 48 page, 50¢ format on a regular basis. STAR TREK will be going to 48 pages when the show debuts in May or June; it will probably be 100% new material.

O.G. WHIZ has been revived as a 48 page, all-new book. It's concept and design will be in the spirit of a magazine, according to Gold Key. #7 will be out in March.

KROFFT SUPERSHOW will also be a new comic from Gold Key. Based upon the Saturday morning live-action show that features Kaptain Kool & The Kongs, Bigfoot and Wildboy, Magic Mongo and Wonderbug, the first issue should be on the stands in February. (Last season the show included Electrowoman and Dyna-Girl; we doubt if they'll appear in the comic unless they start rerunning them on the new show.) The first three issues will come out in February, March and April in a space of about seven weeks -- and will be packaged in a Whitman plastic bag somewhat like the Marvel STAR WARS set, as well as being regular newsstand releases.

WALT DISNEY SHOWCASE #44 will be the first in the new 64 page, $1.00 format (there are no ads). It will be half new (ESCAPE TO WITCH MOUNTAIN) and half reprint (IN SEARCH OF THE CASTAWAYS). #43 will be regular-sized and will feature PETE'S DRAGON.

Coming Comics

Walt Disney DONALD DUCK No. 191, January. Reprints. [11/3]

TOM AND JERRY No. 302, January. This issue is 48 pages and a reprint. [11/3]

Walt Disney MICKEY MOUSE No. 179, January. This is also a 48 page 96% reprint. [11/3]

Walt Disney CHIP 'N' DALE No. 50, January. Reprints. [11/3]

NEW TERRYTOONS No. 48, January. New. [11/3]

PORKY PIG No. 79, January. New. [11/3]

GOLD KEY SPOTLIGHT No. 11, February. This issue is another TOM, DICK AND HARRIET story or two. [11/3]

Walt Disney WINNIE THE POOH No. 5, February. New. [11/3]

Walt Disney UNCLE SCROOGE No. 148, January. New. [11/10]

BUGS BUNNY No. 192, January. New. [11/10]

STAR TREK No. 50, January. New. [11/10]

Walt Disney DAISY AND DONALD No. 28, January. New. [11/10]

THE PINK PANTHER No. 49, January. New. [11/10]

Walt Disney SCAMP No. 39, January. New. [11/10]

TUROK, SON OF STONE No. 113, January. New. [11/10]

TWEETY AND SYLVESTER No. 77, January. New. [11/17]

WALT DISNEY'S COMICS AND STORIES No. 448, January. Half new, half reprint. [11/17]

LITTLE LULU No. 243, January. New. [11/17]

BEEP BEEP, THE ROAD RUNNER No. 69, January. New. [11/17]

THE TWILIGHT ZONE No. 82, January. New. [11/17]

ANDY PANDA No. 23, January. New. [11/17]

RIPLEY'S BELIEVE IT OR NOT! No. 75, January. New. [11/17]

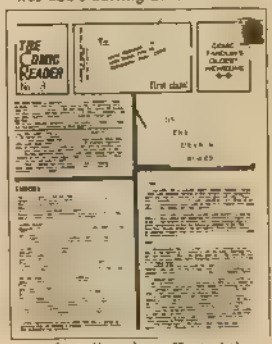
KK GIVEAWAYS - MARCH OF COMICS No. 435 - New Terrytoons
MARCH OF COMICS No. 436, Wacky Adventures of Cracky

TCR History

MARK HANERFELD
#65 - 77

Never having been accused of possessing the keenest memory in the world, I will, nevertheless, attempt to reconstruct how I came to publish THE COMIC READER, starting in early 1968 (February, actually). As I remember it, when Dave Kaler, who had been supplying the What's News column to Bob Schoen feld's editions of ON THE DRAWING BOARD/TCR, was forced by failing health to relinquish that assignment, he asked me to take on those chores. I gladly accepted, but soon ran into a bit of a problem.

The news column with my byline appeared in only one issue of Bob's OTDB/TCR. In that issue, Bob announced that (for reasons far too complicated to go into here) he was unilaterally declaring that all previous subscriptions were invalid. I just couldn't go with that! Further, and just as vexing to me, was Bob's editing of the col-



umn (a policy that affected the feature under Dave's tenure as well). He refused to print all of the news supplied, censoring it to appeal to his own tastes. I seem to remember a comment of his to the effect that he didn't print much news related the the Superman family of books because... "nobody is interested in that stuff!" That wasn't, and still isn't, my idea of good news reporting. SO... bright-eyed and bushy-tailed innocent that I was, I decided to publish OTDB/TCR myself, as a news-only fanzine.

My format was 8 1/2" x 11", photo-offset, originally four pages (with a two page dittoed late news section), later six pages, selling for 15¢ a copy. I had hoped for an eight times a year schedule (once every six and a half weeks) but only managed to publish thirteen issues in my two year tenure. I decided to honor all TCR subscriptions, which meant a $200.00 plus debt before I'd even so much as bought stamps. (Since that time, I've had a business-acumen transplant, and am doing better now, thank-ye-kindly!) I believe my first issue, #65, had a print run of three hundred copies, and that eventually the subscription list rose to somewhere in the neighborhood of seven hundred to eight hundred copies per issue. It was basically a one-man operation. I would continually gather all the news I could; tracking down gossip, calling up book publishers, reading as many media-associated columns as I could find, and, of course, making the rounds of the various comics publishing houses. Then it was a matter of typing up all the news; posting up the issue (one and a half times up), rushing it to the printer (to be picked up, usually, in two days); buying stamps; typing up any new subscription labels; picking up the printed pages; collating, folding, stapling, labeling, stamping and mailing out the issue, in one full, frenzy-filled day (and often night). Luckily, I occasionally was lent a helping hand with the collating, folding, etc. of later issues by Marv Wolfman (and, I think, Len Wein).

If there is anything I'm proud of about my short term publishing THE COMIC READER, it would have to be the attitude of the news-oriented, news-first format I think I established. I thought then, and suppose I still do, that such a fanzine is needed if there is ever going to be an informed, intelligent, caring association of comic fans (no matter how loosely organized). I'd also like to think that I helped promote closer understanding between professionals and fans, both through personal contacts while news-gathering, and through the (hopefully) informed and caring interest shown in the fanzine itself. (I was told by many professionals that TCR was one of their main sources of information about the industry.)

It certainly was an educational, if not profitable, experience publishing TCR. I may have lost at least $10.00 on

every issue (Them wuz the days, son, when a fanzine wuz a FANZINE!), but the experiences and relationships garnered along the way certainly pushed — nay, shoved — me along the path towards where my career lies today (and yes, asking "where?" would most certainly be snide and ill-mannered). Personal circumstances necessitated my giving up THE COMIC READER in early 1970. A year later, Paul Levitz and several others started up a news-zine of their own called ETCETERA, which they seemed to have no trouble getting out on a monthly schedule. When Paul approached me, in late 1971, about the possibility of taking over the publication of TCR, I soon agreed, turning over to him the full subscription lists and monies. The magic he worked with TCR??? Well, just read on...

Best, Mark Hanerfeld

PAUL LEVITZ
#78 - 100

THE COMIC READER ushered me into fandom, and ushered me out as well. I was introduced to fandom by one of Mark Hanerfeld's issues which a friend had received, and I got hooked on the idea of knowing the news immediately. I hunted down other newszines, and followed them after Mark published his last issue in early 1970. Then, in early 1971, Don and Maggie Thompson announced that NEWFANGLES would end as well. I took that as my cue.

Working with Paul Kupperberg, I produced ETCETERA, a monthly offset newszine clearly modeled after Mark's TCR. I developed contacts at the comic companies, after a few months Mark offered to pass on to me the old TCR subs, and in November of 1971 TCR #78 came out. I stuck with the monthly schedule for just under three years (counting the ETCETERA issues) until #100, after which I passed on the magazine to Jerry and Mike, believing that they were the only ones in fandom who could take TCR where I hoped it would go. For the most part, I haven't been disappointed.

When I took over TCR, the circulation was about seven hundred — plus about two hundred ETCETERA subscribers whom I brought into the fold. The task of satisfying them every month was enormous, but rewarding. Basically, the routine went like this:

The first week of every month was devoted to the back of the book — columns, reviews, the cover — everything but the news, in sum. With the help of Paul Kupperberg, Steve Gilory, Liam O'Connor and Carl Gafford (and others too numerous to list) the copy was assembled, typed into column form, and pasted up.

Then the newsgathering began. The first couple of afternoons of the second week of the month were spent at the companies, assembling the coming comics section; with follow-up phone calls to check with individuals on specific points. On Thursday of that week, it was time to see the official news

sources — Carmine Infantino and Roy Thomas, during my tenure. I checked rumors, prodded disclosures, eked out what information I could — and rushed home to type it up.

The entire news section was always typed in one night, on a Thursday evening. This permitted me to have it back in the companies' offices Friday afternoon for approval. The approval was a necessary step — without it there was no access to the offices, coming comics, or cover reproductions. Remember that the whole climate of the industry was very different at this time, and that it was only during my editorial tenure that Marvel even consented to deal with the fan press at all.

Friday night the news section was pasted up, the book was proofread, spots were added where empty space threatened, and the magazine was rushed to the printer by 11:00 — the deadline for delivery.

The third week was devoted to typing labels and preparing for the mailing, because on the Saturday of the third week some thirty-five hundred copies had to be collated, stapled on the spine, folded, stapled for mailing, addressed, stamped and mailed. And thanks to a crew affectionately known as the Brooklyn Barbarians, it was all done by the end of that day — with all the work done by hand.

The fourth week of the month was usually spent in total collapse — or in the production of one of the other fanzines I published (the second incarnation of ETCETERA, or TRUE FAN ADVENTURE THEATRE), or the production of a convention program book.

Looking back over the issues, I'm proudest of the growth shown in them: The addition of Marvel news; the analysis that accompanied news items of major import; the completeness of the coming comics (full credits were available for the first time); the expansion of cover repros, and the covers of the magazine itself, including one of Walt Simonson's early Manhunter drawings, a Howie Chaykin model sheet for Ironwolf, and the addition of color with #99 and #100.

Eventually, of course, it got to be too much for me. In the fall of 1973, as I was entering college and working regularly for DC, I found it growing to be too big a burden... and following in what I considered the magazine's finest tradition, I passed it on. Jerry and Mike have kept most of what I established, while polishing the graphics and production values, and I'm proud of both that which they've retained and that which they've improved. The only thing that makes me wistfully sad now, as I approach the fourth anniversary of #100, is that the excitement of discovery that period represents in my life is gone. Given my present occupation, it's hard to be excited about learning an inside scoop any more. But on the whole, I'm happy to have traded reporting the news for making it.

Best, Paul Levitz

JERRY SINKOVEC
MIKE TIEFENBACHER
#101 – 150

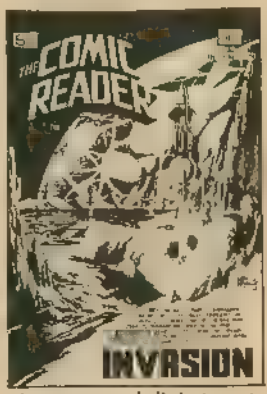
Jerry and I were at the 1973 New York Comic Con, blissfully basking in the compliments being rained on us for The Menomonee Falls GAZETTE (begun in December of '71 and recently expanded to 48 pages and 52 comic strips every week) and the newly begun GUARDIAN, when, out of the blue, Paul Levitz mentioned that he was giving up THE COMIC READER and would we like to take it over? Before he could retract the offer, we said yes. TCR had been our favorite fanzine for a long time, and the idea that we would be the ones doing the spreading of news throughout fandom was irresistable. Little did we know what we were letting ourselves in for.

Paul had put out #99 for the con, and #100 came out about six weeks later. With that issue, we found that we'd be in charge of putting out #101, and thankfully, we had about six weeks' lead time to do so. We published our first issue in October of '73 and have published monthly since, missing only January of '74. It hasn't been easy.

That first issue has a cover that was photographed at the wrong size and is indicative of the problems we began with. Jim Aparo had sent the drawing of Captain Marvel to us before we had taken over TCR and we managed to confuse a lot of people by headlining a change in artists on SHAZAM! (Bob Oksner replacing C.C. Beck), our cover implying that it would be Jim. Our early layout was lacking, not having determined the style until well into the first year. And the redesigned title logo I did neglected to say "The" COMIC READER, changing the acronym from TCR to CR. #102 corrected that.

When we took over, we were depending upon Paul Kupperberg for our news-gathering, and he found that he had no time to do the job when he entered college. #102 was his final issue, and we were falling further behind, necessitating the listing of two months' contents in #103. Jerry had to fly to New York, staying with Tony Isabella while gathering the news, and that obviously was not going to work for long. Then, in what has to be attributed to kismet, David Finger wrote us a letter offering to take TCR off our hands, saying that he could do a better job of getting the magazine out, being in Wilmington, Deleware. While not willing to part with our newfound plaything, we did call him up and enjoined him to become our New York reporter. (Little did we know that David was a nervy sixteen year old who had to establish the contacts necessary to report for us in a very short period of time. But he came through -- and has done so for almost four years.) We were damned lucky.

When Jerry and I took over TCR we agreed that we should recenter the focus of the magazine on news and eliminate most of the gossip and review columns that Paul had used in the back of his book. Since we were stuck at a one ounce weight (to qualify for first class postage), it wasn't too huge a problem to fill twenty-four pages with news, although we did use Liam O'Connor's (and later, Larry Charet's) fanzine review columns for awhile. We began to print Gold Key news and comics listings in #107; Atlas began in #109; Archie listings began in #114; and Harvey listings began in #120. We began unsuccessful terms of reporting on EC (William Gaines didn't want us telling the movies MAD would be doing so other magazines could steal their subjects) and National Lampoon (whose production deadline was too late to report much news) in #116.



With the large number of cover reproductions from Marvel and DC, most of the contents was straight news, which is how we wanted it. Rona Blabbit began her (controversial) MEDIA NEWS column in #119, which mixed commentary with reporting, and COMMENT began in #120, both columns expressing opinion, which, it turns out, is what most readers preferred. It seems that cold objectivity is only interesting when there's something to contrast it with.

We had something of a crisis in issue #108, when DC began THE AMAZING WORLD OF DC COMICS and refused to give us any news. Thankfully, through the efforts of Paul Levitz and other sympathetic members of the DC staff, it was reinstated by #109. #109 was also cause for excitement because of the foredoomed Atlas group's initial revelation. #121 announced their obituary after only one year of publication. #108 was also the first appearance of our Pocket Checklist, a handy shopping list that I find quite helpful.

With issue #119, we tried to halt the claustrophobia occurring with the ever-expanding news sections and the ads we were being forced by necessity to take, and we added eight pages, going to half newsprint format to keep the weight under an ounce. This allowed us to begin to show a profit for the first time.

Quite unlike the previous publishers of TCR, who put the magazine out as something of an avocation, we were and are in this business full time. TCR is keeping us in beans and chocolate milk, so to speak. However, when we took over TCR, three or four other people were working for us, doing the subscription and mailing for us which allowed us the time to do two weekly comics papers and a monthly TCR. As time went on, we found ourselves deeper and deeper in the hole, and by the end of 1976, both the GAZETTE and the GUARDIAN (which had become monthlies by then) had to be discontinued -- and by then, all of our part-time help was gone too. We found ourselves publishing only TCR and only working on that one thing -- and still finding it hard to get everything

done.

This is the general schedule we follow in our production of TCR: David Finger goes to New York on the third Thursday of the month, gathering and getting approval of the news over Thursday and Friday. By Friday night he has typed and had checked all the news and coming comics for books to go on sale six to ten weeks ahead. He mails the material and cover reproductions special delivery (or air mail) which we receive and begin to shape into publishable form that Monday. The news and whatever other editorial material we have is typed and pasted up by the following Tuesday, when we call up DC's Mike Gold for last minute news items. (News from Charlton and Archie, as well as most other departments, is received by mail.) In the meantime, the cover drawings have hopefully been received from whichever artist has been kind enough to send them to us, and I do a color guide, which Jerry uses to do mechanical color separations for the covers (which he has become quite adept at, I think). The whole thing is pasted up (one and a half times up) and is (supposed to be) thoroughly proofread before taking the pasteups to our printer on Wednesday. We have an unusual set-up with our printer, in that we opaque and approve all the negatives (even stripping photographs and illustrations into the negs) before they are stripped up and made into printing plates. This step, begun with the GAZETTE, allows us to prevent as many printing errors as possible (although we still have no control over the actual printing).

The books are usually printed the following day, and we get back a limited number of copies Friday. The balance of the print run (currently seventy-five hundred copies) is sent to the bindery, which staples and trims each copy. They usually get them back to us by the following Wednesday.

In the meantime, we spend our time updating the subscription stencil file, renewing subscriptions and starting new ones by typing up 2" x 4 1/2" address stencils for our addressograph machine. By the time the bound issues are delivered, we have the new stencils ready and filed and the addressing takes place. After the 2500 subscription copies have been addressed, they are sorted into postal regions as required by the post office, and bound into bundles, hopefully ensuring speedier delivery. In addition, the other 5000 copies are mailed to comic shop dealers throughout the country. This is generally achieved by the following Monday or Tuesday. By this time, if David hasn't gone to New York again for more news, we have three or four days to try to catch up on the production of the GAZETTE (something we have yet to do).

Generally, though, TCR has turned out pretty much the way we wanted it, and we hope to continue improving the contents and the graphics as

we go along. Our sales jumped dramatically when we added color to our covers, so that looks like it'll be permanent. Our current projects in the works include attempting our own interviews (although we'll continue to reprint those printed in COMIC MEDIA NEWS) and working up some kind of in-depth review column for current comics. If these things work out, we think it'll improve our magazine.

Now we'd like to make a bunch of long over-due thank yous to people who've made TCR whatever it is today. The following artists have all contributed artwork which we've used on our covers and who've been a major reason why TCR sells on the newsstands: Thank you Jim Aparo (three times), Neal Adams, Sergio Aragones, Terry Austin, Frank Brunner, John Byrne (four times), Howard Chaykin, Dave Cockrum, Tim Conrad, Will Eisner, Mark Evanier, William Fugate, M.C. Fuller, Tom Gill, Mike Grell, Doug Herring (twice), Klaus Janson (twice), Gil Kane, Rich Larson, Bob Layton, Don Maitz, Al Milgrom, Mike Nasser (twice), Don Newton (three times), Joe Orlando, Don Perlin, Carl Potts, Frank Robbins, Marshall Rogers, Craig Russell, Don Rosa, Syd Shores, Walt Simonson, Joe Sinnott, Bob Staszak (three times), Jim Starlin, Joe Staton (twice), Tom Sutton (three times), Frank Thorne (three times), Alex Toth, Duffy Vohland (twice), Trevor Von Eeden, Mike Vosburg, Dave Wenzel (twice), Ron Wilson and Berni Wrightson. We've also got covers by Jim Starlin, Larry Houston, Hilary Barta, Russ Manning and Doug Herring in our file waiting to be published. Each of the above people accept our sincere gratitude.

Also, we'd like to thank the following people who make or have made our task of putting TCR together that much easier: Paul Levitz, Evelyn Werdann, Sid Jacobson, Nick Cuti, Bill Pearson, C. Leibowitz, Tom DeFalco, George Wildman, Byron Preiss, Mike Gold, Roger Stern, Chris Claremont, Roy Thomas, Paul Kupperberg, Mike Friedrich, Steve Englehart, Mark Evanier, Alan Jim Hanley, Denis Kitchen, Len Wein, Bob Rozakis, Louise Jones, Bill DuBay, Gerry Conway, Roger Slifer, Scott Edelman, Jim Shooter, Jack C. Harris, Denny O'Neil, Jerry DeFuccio, David Michelinie, Allan Moniz, Clay Geerdes, Jacob Maraine, Larry Charet, John D. Warner, Tony Isabella, Marty Pasko, E. Nelson Bridwell, Phil Seuling Bill Loudin, Andy Hildebrand, Archie Goodwin, Marv Wolfman, Murray Boltinoff, Richard Burton, Nick Landau, Steve Gerber, David Kraft, Dan McGregor, Julius Schwartz, Joe Kubert, Joe Orlando, Stan Lee, Carmine Infantino, James Warren, Janette Kahn and Sol Harrison... and probably fifty more people I've overlooked: Thank you!

And a special thanks to David Finger, without whom, etc., and Rona Blabbit, of course. Thank you everybody and let's make it another fifty issues.

Mike Tiefenbacher
for Jerry Sinkovec

ST Pocket Checklist 15

November 1977

Marvel

- ☐ THE AMAZING SPIDER-MAN #177
- ☐ THE AVENGERS #168
- ☐ CAPTAIN AMERICA #218
- ☐ CONAN THE BARBARIAN #83
- ☐ CRAZY #34
- ☐ THE DEFENDERS #56
- ☐ DOCTOR STRANGE #27
- ☐ FANTASTIC FOUR #191
- ☐ THE FLINTSTONES #3
- ☐ THE GHOST RIDER #28
- ☐ GODZILLA #7
- ☐ HOWARD THE DUCK #21
- ☐ THE HUMAN FLY #6
- ☐ THE INCREDIBLE HULK #220
- ☐ THE INVADERS #25
- ☐ IRON MAN #107
- ☐ JOHN CARTER, WARLORD OF MARS #9
- ☐ KID COLT OUTLAW #222
- ☐ KULL THE DESTROYER #25
- ☐ THE MAN FROM ATLANTIS #1
- ☐ MARVEL CLASSICS COMICS #31 (Men Moon)
- ☐ MARVEL CLASSICS COMICS #32 (Capt. Blood)
- ☐ MARVEL PREMIERE #40 (Torpedo)
- ☐ MARVEL TALES #88
- ☐ MARVEL TEAM-UP #66
- ☐ MARVEL TWO-IN-ONE #36
- ☐ MASTER OF KUNG FU #61
- ☐ MS. MARVEL #14
- ☐ PIZZAZZ #3
- ☐ POWER MAN #49
- ☐ THE RAMPAGING HULK #7
- ☐ THE SAVAGE SWORD OF CONAN #26
- ☐ SCOOBY DOO #3
- ☐ THE SPECTACULAR SPIDER-MAN #15
- ☐ SPIDEY SUPER STORIES #31
- ☐ STAR WARS #8
- ☐ TARZAN, LORD OF THE JUNGLE #9
- ☐ THOR #268
- ☐ WHAT IF? #7
- ☐ THE X-MEN #109

Warren

- ☐ CREEPY #94
- ☐ FAMOUS MONSTERS OF FILMLAND #140
- ☐ VAMPIRELLA #66

Charlton

- ☐ BILLY THE KID #124 (Feb.)
- ☐ THE BIONIC WOMAN #2 (Feb.)
- ☐ FIGHTIN' ARMY #130 (Feb.)
- ☐ FIGHTIN' MARINES #134 (Dec.)
- ☐ GHOST MANOR #34 (Nov.)
- ☐ GHOST MANOR #35 (Feb.)
- ☐ GHOSTLY HAUNTS #56 (Jan.)
- ☐ GHOSTLY TALES #127 (Jan.)
- ☐ HAUNTED #33 (Dec.)
- ☐ MANY GHOSTS OF DR. GRAVES #63 (Feb.)
- ☐ MONSTER HUNTERS #11 (Jan.)
- ☐ SCARY TALES #11 (Jan.)
- ☐ SIX MILLION DOLLAR MAN #6 (Feb.)

DC

- ☐ ACTION COMICS #480
- ☐ AQUAMAN #60
- ☐ BATMAN #296
- ☐ THE BATMAN FAMILY #16
- ☐ BRAVE & THE BOLD SPECIAL (DC SPECIAL SERIES #8)
- ☐ CHALLENGERS OF THE UNKNOWN #85
- ☐ DETECTIVE COMICS #475
- ☐ THE FLASH #258
- ☐ GHOSTS #61
- ☐ G.I. COMBAT #206
- ☐ GREEN LANTERN #101
- ☐ HOUSE OF SECRETS #150
- ☐ JONAH HEX #9
- ☐ JUSTICE LEAGUE OF AMERICA #151
- ☐ KAMANDI #55
- ☐ METAL MEN #56
- ☐ MISTER MIRACLE #22
- ☐ THE NEW GODS #16
- ☐ SECRETS OF HAUNTED HOUSE #10
- ☐ SGT. ROCK #313
- ☐ SHADE THE CHANGING MAN #5
- ☐ SHOWCASE #97 (Power Girl)
- ☐ STAR HUNTERS #3
- ☐ SUPERBOY & THE LEGION OF SUPER-HEROES #236
- ☐ SUPER FRIENDS #10
- ☐ SUPERMAN #320
- ☐ TEEN TITANS #53
- ☐ THE UNKNOWN SOLDIER #212
- ☐ THE WARLORD #11
- ☐ WEIRD WAR TALES #60
- ☐ THE WITCHING HOUR #77
- ☐ WONDER WOMAN #240
- ☐ WORLD'S FINEST COMICS #249

National Lampoon

- ☐ HEAVY METAL #9
- ☐ NATIONAL LAMPOON #93 (Christmas)

Gold Key

- ☐ ANDY PANDA #23
- ☐ BEEP BEEP, THE ROAD RUNNER #69
- ☐ BUGS BUNNY #192
- ☐ CHIP 'N' DALE #50
- ☐ DAISY AND DONALD #28
- ☐ DONALD DUCK #191
- ☐ GOLD KEY SPOTLIGHT #11 (Tom, Dick & Harriet)
- ☐ LITTLE LULU #243
- ☐ MICKEY MOUSE #179
- ☐ NEW TERRYTOONS #48
- ☐ PINK PANTHER #49
- ☐ RIPLEY'S BELIEVE IT OR NOT! #75
- ☐ SCAMP #39
- ☐ STAR TREK #50
- ☐ TOM AND JERRY #302
- ☐ TUROK, SON OF STONE #113
- ☐ TWEETY AND SYLVESTER #77
- ☐ THE TWILIGHT ZONE #82
- ☐ UNCLE SCROOGE #148
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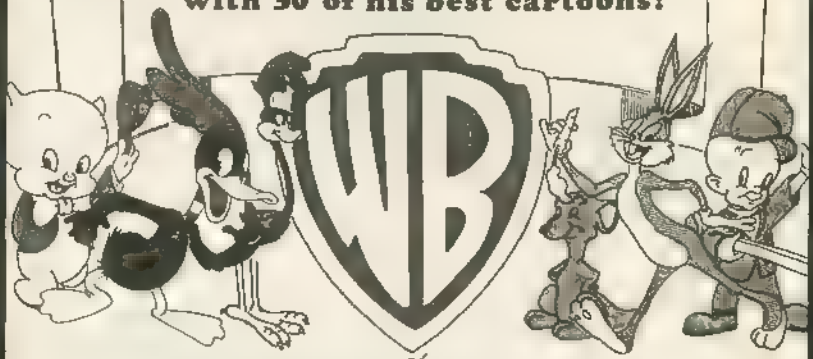

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Frank

PLEASE mention The Comic Reader when writing.

Et Al

The Menomonee Falls GAZETTE (which will probably issue a third and fourth new issue in a short time) will be carrying the new Ron Goulart-Gil Kane science fiction strip, STAR HAWKS (daily and Sunday). In a related note, the HOWARD THE DUCK daily strip is being drawn by Val Mayerik as of October 10th. We hope to catch up with our alleged bi-weekly schedule in the next few months. (See our ad in last issue's centerspread.)

Silver Snail Comics have published the first of a proposed twenty-four issue series called ARIK-KHAN, an adventurer-rogue monster slayer, hero, by their description, written and

drawn by Franc Reyes, with additional dialogue by B.P. Nicho . The artwork is beautiful, the format is 32 black and white half-toned pages (in regular comic format) with four-color covers, and the price is $1.00, plus 25¢ postage, from Silver Snail Book Shop, 321 Queen Street West, Toronto, Ontario, Canada.

Gary Kimber has published a limited edition Frank Brunner poster-print. The theme is an insect-race in space and the price and address are listed in Gary's ad in this issue.

TCR Message

Well, this issue marks our fiftieth of TCR (a new record of longevity for TCR publishing) and we'd like to thank those of you who've stayed with us over that time. While we certainly could have done it without you, it wouldn't have been as nice, or as satisfying. Thank you, Comic Readers...

Next issue we'll be presenting Nick Landau's interview with Mike Gold. See you then.

– Mike and Jerry

Continuity Associates

Mike Nasser and Marshal Rogers contributed illustrations for the October issue of CRAWDADDY. Nasser is also doing an eight page story for Sal Quartuccio's HOT STUF'... John Fuller is drawing a story for PLAYBOY's new comic section that was written by Bobby London. He also inked the final issue of TEEN TITANS (on sale this month)... Neal Adams did the art for a new Superman doll toybox, plus an ad for STAR WARS merchandise that will appear in comics. He's also done five new SPIDER-MAN record jackets for PETER PAN records, a comic feature for Scholastic Magazine, and a poster for a WONDER WOMAN record, also for Peter Pan... A series of ads for Corgi toys were pencilled by Marshall Rogers and inked by Russ Heath... There will be a second volume of THE ART OF NEAL ADAMS.

Archie Coming

ARCHIE GIANT SERIES MAGAZINE No. 464, December. This issue features ARCHIE'S CHRISTMAS STOCKING. [10/25]

ARCHIE GIANT SERIES MAGAZINE No. 466, January. This issue features ARCHIE'S CHRISTMAS LOVE-IN. [10/25]

ARCHIE'S PALS 'N' GALS No. 120, January. [10/25]

JUGHEAD'S JOKES No. 57, January. [10/25]

ARCHIE'S JOKEBOOK No. 240, January. [10/25]

BETTY AND VERONICA No. 265, January. [10/25]

PEP No. 333, January. [10/25]

ARCHIE GIANT SERIES MAGAZINE No. 465, December. This issue features BETTY AND VERONICA CHRISTMAS SPECTACULAR. [11/1]

ARCHIE GIANT SERIES MAGAZINE No. 467, January. This issue features SABRINA'S CHRISTMAS MAGIC. [11/1]

ARCHIE AND ME No. 98, January. [11/1]

LAUGH No. 322, January. [11/1]

LIFE WITH ARCHIE No. 189, January. [11/1]

JUGHEAD No. 272, January. [11/1]

LITTLE ARCHIE No. 126, January. [11/1]

BETTY AND ME No. 90, February. [11/8]

REGGIE AND ME No. 102, January. [11/8]

ARCHIE No. 268, February. [11/8]

LAUGH COMICS DIGEST No. 14, January. [11/8]

REGGIE'S JOKES No. 44, January. [11/15]

ARCHIE AT RIVERDALE HIGH No. 51, January. [11/15]

JUGHEAD WITH ARCHIE DIGEST No. 24, January. [11/15]

Review

THE POW! ZAP! WHAM! COMIC BOOK TRIVIA QUIZ by Michael Uslan and Bruce Solomon has been published by William Morrow and Co. and will be in bookstores October 21st. It's paperbound, $4.95 and there are 1001 questions (although many are multi-part), of the fill-in-the-blank, multiple choice and matching variety. Upon receiving our review copy, I managed to spend the next five hours or so taking the test (writing down the answers in longhand; if you have someone ask the questions

and check the answers as you take the test it'll go much more quickly), discovering, upon scoring myself that I rate as a Comic Book Sorcerer Supreme (according to the authors' ratings and ambiguous scoring instructions) since I scored around 1,600 points out of a possible 1,747. Not a bad score for someone who's about three years behind in his comics reading, but not surprising since most of the test is concerned with facts I learned in the sixties. Ustan and Solaman have their share of difficult questions mixed in with the snap ones ("Who was the Joker modeled after?" "Recite the original Green Lantern's oath." "Recite the opening to the Superman TV show."), but I had the most difficulty with the Archie section, since I have never read either the comic book or the strip.

The real reason I took the test was because of my ego. Each of us in fandom believes that we have knowledge of trivia that outstrips that of the "experts" who are continually publishing books; for this reason I pored over the test looking for that error I could "get" Mike and Bruce on. Oh, there were the "opinion" questions (are Creeper's animal skins a "cape?"; is Deadman's face really a "mask?") but it wasn't until I got to question #893 that I had cause for rejoice. #893, letter e. lists Menthor in a question about The Doom Patrol! Obviously the answer, but it's not! Mike and Bruce have blown it! Menthor is a deceased member of the T.H.U.N.D.E.R. AGENTS--it's Mento they meant to list! I've beaten the testers -- I can go home happy.

Maybe they did that on purpose.

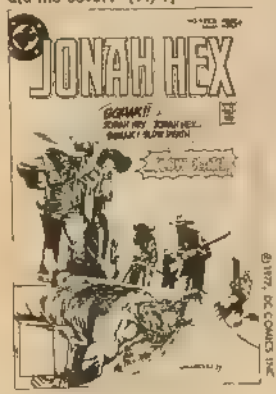
(Actually, the book and quiz is marvelous, especially if you've got a long car ride, a party with a lot of comic readers, or a really boring convention. If you want a legitimization of comics collecting you can consider this your final exam, but if you just want a lot of fun and the chance to pick your brain, get this book. Then YOU can find the question wherein the authors claim Superman isn't vulnerable to Kryptonite anymore and you too can praise your superior comics knowledge...)

- Mike Tiefenbacher

DC Coming Comics

THE BRAVE AND THE BOLD SPECIAL (DC SPECIAL SERIES No. 8), February, 1978. "Hell Is For Heroes" is by Bob Haney, Ric Estrada and Dick Giordano. Batman handles a mad bomber in Gotham City while Sgt. Rock and Deadman track down thieves who stole Batman's statue from Gotham -- in London. What's strange about this team-up is the principles never meet. Jim Aparo did the cover. [11/1]

JONAH HEX No. 9, February. "The Carlota Conspiracy" is by Mike Fleisher, Ernie Chan and Danny Bulanadi. Hex meets a cunning lady and a bandito with a talking bird, and none of them like him much. Bemi Wrightson did the cover. [11/1]



JUSTICE LEAGUE OF AMERICA No. 151, February. "The Unluckiest League Of All" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Conway's first issue as regular scripter brings back Amos Fortune. Al Milgrom and Joe Orlando did the cover. [11/1]

KAMANDI, THE LAST BOY ON EARTH No. 55, February-March. "The Vortex Beast" is by Jack C. Harris, Dick Ayers and Danny Bulanadi. A being that feeds on energy wants Pyra's ship -- and Pyra and Kamandi are in its way. Al Milgrom and Bulanadi did the cover. [11/1]

THE NEW GODS No. 16, February. "The Titan And The Hunter" is by Gerry Conway, Don New-

ton and Joe Rubinstein. Battling for the life of a human, Orion and a big green guy beat the bananas out of each other. Al Milgrom and Joe Rubinstein did the cover. [11/1]

SECRETS OF HAUNTED HOUSE No. 10, February-March. The stories in this issue are "Ask Me No Questions" by Jack Oleck and Ruben Yandoc, and "Heil Of A Place" by Rich Morrissey and Michael Golden. Mike Kaluta did the cover. [11/1]

SHADE, THE CHANGING MAN No. 5, February-March. "Captive Of The Changing Captors" is by Steve Ditko and Mike Fleisher. The identity of the crime lord who's after Shade's M-Vest is revealed. Ditko did the cover. [11/1]

BATMAN No. 296, February. "Sinister Straws Of The Strawman" is by David V. Reed and Sal Amendola. The Scarecrow returns to strike terror into the heart of Batman. Amendola and Al Milgrom did the cover. [11/8]

THE FLASH No. 258, February. "The Day Flash Ran His Last Mile" is by Cary Bates, Irv Novick and Frank McLaughlin. Green Lantern's former foe, The Black Hand, shows up to upset Flash's applecart. Rich Buckler and Jack Abel did the cover. [11/8]

HOUSE OF SECRETS No. 150, February-March. "A God By Any Other Name" is by Gerry Conway and Gerry Talaoc. The Phantom Stranger, Dr. Thirteen and Abel star in this book-length special anniversary tale. Jim Starlin did the cover. [11/8]

METAL MEN No. 56, February-March. "The Inheritor Kills" is by Gerry Conway and Joe Staton. In an attempt to gain world citizenship and acceptance, the MM face The Inheritor. This is

the last issue. Jim Aparo did the cover. [11/8]

MISTER MIRACLE No. 22, February. "Midnight Of The Gods" is by John Harkness, Marshall Rogers and Vince Colletta. Steve Gerber takes over next issue, but this one begins with Scott Free facing Darkseid himself. Rogers did the cover. [11/8]

SUPERMAN No. 320, February. "Absolute Power-Play Of The Parasite" is by Martin Pasko, Curt Swan and Frank Chiaramonte. A new Solomon Grundy is born (on Monday) and rampages through Metropolis, while Clark seems to be getting more interested in Lana than Lois. Jose Garcia-Lopez and Bob Oksner. [11/8]

WEIRD WAR TALES No. 60

February "Night Flight" is by Steve Englehart and Ric Estrada, and professes to tell the true story behind the destruction of The Hindenburg, involving a mysterious woman and her secret mission. Joe Kubert did the cover. [11/8]

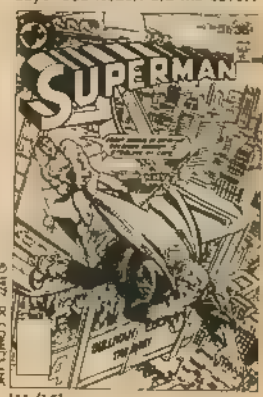
AQUAMAN No. 60, February-March. "Scavenger, Ravager, Plunderer, Thief" is by David Michelinie, Don Newton and John Calardo. Aquaman battles The Scavenger -- and the deadliest man alive. Also, Mera continues to try to save the life of Arthur, Jr. in "Edge Of Nowhere" by Paul Kupperberg, Juan Ortiz and Vince Colletta. Jim Aparo did the cover. [11/15]

GHOSTS No. 61, February. Stories in this issue are "When Will I Die Again" by George Kashdan and Bill Payne; "The Specter Screamed -- Kill" by Frank Redondo; and "When Phantoms Stalked The Wolf-Pack" by Carl Wessler and Ruben Yan-

doc. The cover is by Luis Dominguez. [11/15]

G.I. COMBAT No. 206, February-March. Haunted Tank stories in this issue are "A Tomb For A Tank," "Slaughter In The Skies," and "One Way Bridge To Hell" and they are all by Robert Kanigher and Sam Glanzman. Two O.S.S. stories are featured. "The Two Faces Of A General" by Kanigher and E.R. Cruz, and "Purple Heart For A Pigeon" by Bart Regan and Cruz. Also included are "The Lady Was A Killer" by Jan Laurie, Dick Ayers and Danny Bulanadi, and "A Helmet Full Of Dreams" by Kanigher and Ric Estrada. The cover is by Joe Kubert. [11/15]

SGT. ROCK No. 313, February. Robert Kanigher and Doug Wildey. Joe Kubert did the cover.

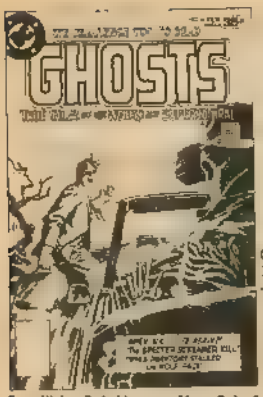


[11/15]

SHOWCASE No. 97, February. POWER GIRL premieres in "Power Girl" by Paul Levitz, Joe Staton and Joe Orlando. The Earth II Girl Of Steel gets a try-out in her own book and takes on some crooks and the press -- as well as revealing how she happened to survive Krypton's destruction. Staton and Orlando did the cover. [11/15]

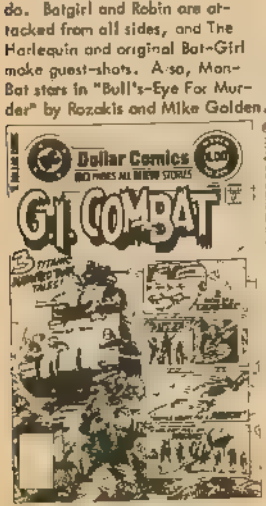
SUPER FRIENDS No. 10, February. "The Monster Menace" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Zan and Jayna become regular members in this issue. Fradon and Smith did the cover. [11/15]

WORLD'S FINEST COMICS No. 249, February-March. Superman, Batman and The Phantom Stranger star in "The Vampire Of



Steel" by Bob Haney, Kurt Schaffenberger and Tex Blaisdell. Green Arrow and Black Canary team-up in "Will The Costume Make The Hero?" by Gerry Conway, Trevor Von Eeden and Vince Colletta, in which they try to convince someone that Oliver Queen is not Batman. Wonder Woman and Sgt. Rock finish up their team with "Fire In The Sky" by Conway, Mike Vosburg and Colletta. And The Creeper returns in "Moon Lady And The Monster" which is both written and drawn by his creator, Steve Ditko. The Creeper's alter ego, Jack Ryder, joins the TV station's security team. Jose Garcia-Lopez and Dick Giordano did the cover. [11/15]

THE BATMAN FAMILY No. 16, February-March. "Fury Of The Five-In-One Foe" is by Bob Rozakis, Don Heck and John Celardo. Batgirl and Robin are attacked from all sides, and The Harlequin and original Bat-Girl make guest-shots. Also, Man-Bat stars in "Bull's-Eye Fox Murder" by Rozakis and Mike Golden.



Jim Aparo did the cover. [11/22]

CHALLENGERS OF THE UNKNOWN No. 85, February-March. "Creature From The End Of Time" is by Gerry Conway, Keith Giffen and John Celardo. The Challs, Swamp Thing and Deadman band together to try to find Rip Hunter... Time Master. Rich Buckler and Jack Abel did the cover. [11/22]

GREEN LANTERN No. 101, February. "The Big Braintrust Boom" is by Frank McGinty, Alex Saviuk and Vince Colletta. This one's a fill-in all-around -- writer, artist and issue, as Denny O'Neil takes a needed rest. Mike Grell, Al Milgrom and Colletta did the cover. [11/22]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 236, February. This "vacation" issue has various Legionnaire's attempts at relaxation as their plots: "The Worldsmith" features Cosmic Boy and is by Paul Levitz, Paul Kupperberg, James Sherman and Bob McLeod; Mon-El appears in "Mon-El's One-Man War" by Levitz, Mike Nasser, Joe Rubinstein and Rick Bryant; while Lightning Lad Saturn Girl spend their vacations talking about their future on Titan in "Words Never Spoken" by Levitz, Sherman and Rubinstein. The story will lead into next month's LEGION tabloid. Mike Grell did the cover. [11/22]

TEEN TITANS No. 53, February. "In The Beginning..." is by Bob Rozakis, Juan Ortiz and John Fuller. Coming full circle in this, the final issue,

The Guardian and Bumblebee read the Teen Titans' Casebook and discover the origin of the Teen Titans. Future TT appearances will probably occur in BATMAN FAMILY. Rich Buckler and Jack Abel did the cover. [11/22]

UNKNOWN SOLDIER No. 212, February. "The Nazi Werewolf Squadron" is by Bob Haney, Dick Ayers and Gerry Talaoc, and was delayed from last issue. Joe Kubert did the cover. [11/22]

THE WARLORD No. 11, February-March. Mike Grell presents another issue in which Warlord's journey to Skartaris is revealed. Grell did the cover. [11/22]

THE WITCHING HOUR No. 77, February. The stories in this issue are "Place Of Death" by George Kashdan and Bill Payne; "Murder Is A Gas" is by Carl Wessler and E.R. Cruz; and "Ghastly Journey!" by Kashdan and Frank Redondo. The cover is by Luis Dominguez. [11/22]

ACTION COMICS No. 480, February. "Amazo's Big Breakthrough" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman is doing his hour on JLA monitor duty and observes the return of Amazo. Jose Luis Garcia Lopez and Bob Oksner did the cover. [11/29]

DETECTIVE COMICS No. 475, February. "The Laughing Fish!" is by Steve Englehart, Marshall Rogers and Terry Austin. The Joker returns -- with a new weapon: The Laughing Fish. Rogers and Austin did the cover. [11/29]

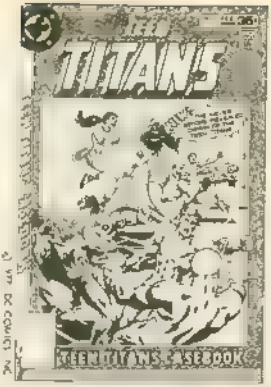
STAR HUNTERS No. 3, February-March. "The Sowers Of Holocaust" is by David Michelinie, Mike Nasser and Bob Layton. Rich Buckler and Layton did the cover. [11/29]

WONDER WOMAN No. 240, February. "Wanted: One Amazon -- Dead Or Alive" by Gerry Conway, Jose Delbo and Joe Giella. WW is hunted by the police and the Army for some supposed crime. The original Flash guest stars. Jose Garcia-Lopez and Dick Giordano did the cover. [11/29]

Marvel Coming Comics

CONAN ANNUAL No. 3, 1978. This issue was delayed from September; it should contain a reprint featuring Conan and Kull. [10/25]

THE SAVAGE SWORD OF CONAN No. 26, January. "Beyond The Black River" is by Roy Thomas and John Buscema. Conan battles the wizard Zoga Sog



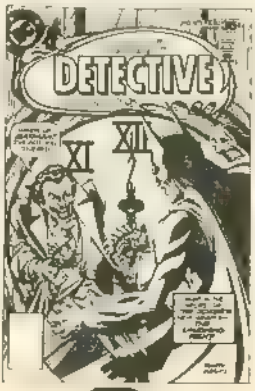
in the Pictish wilderness. [10/25]

FANTASTIC FOUR ANNUAL No. 12, 1978. This has been delayed from August; The FF and The Inhumans star in a story by Marv Wolfman, Keith Pollard and Bob Hall. [11/1]

GODZILLA No. 7, February. "Birth Of A Warrior" is by Doug Moench, Herb Trimpe and Fred Kida. Godzilla threatens a nuclear installation while the world witnesses the coming of Red Ronin. Trimpe and Frank Giacoia did the cover. [11/1]

THE HUMAN FLY No. 6, February. "Fear In Funland" is by Bill Mantlo, Frank Robbins and Rod Santiago. The Fly uncovers gangland organization deep within an amusement park. The cover is by Robbins and Frank Giacoia. [11/1]

THE INVADERS No. 25, February. Roy Thomas, Frank Robbins, Frank Springer. [11/1]



KID COLT OUTLAW No. 222, February. [11/1]

KULL THE DESTROYER No. 25, February. "The Thing In The Dungeon" is by Don Glut, Ernie Chan and Rudy Nebres. Kull and Laralei face a huge lizard in their attempt to rescue Ridondo. Chan and Nebres did the cover. [11/1]

MARVEL TWO-IN-ONE No. 36, February. "A Stretch In Time" is by Marv Wolfman and Ernie Chan. Mr. Fantastic arrives to aid Ben Grimm and Skull in their attempt to stop the monsters from the Bermuda Triangle. Chan did the cover. [11/1]

THE AMAZING SPIDER-MAN No. 177, February. "Goblin

In The Middle" is by Len Wein, Ross Andru and Mike Esposito. Silvermane returns and Green Goblin is in the midst of his battle with Spider-Man. Andru and Joe Sinnott did the cover. [11/8]

CAPTAIN AMERICA No. 218, February. "One Day In Newfoundland" is by Roy Thomas, Don Glut, Sal Buscema and Pablo Marcos. Why was Cap found off the shores of Newfoundland? Whatever happened to his shield? The answers to these questions form another step on the road to Steve Rogers. Buscema and Joe Sinnott did the cover. [11/8]

DOCTOR STRANGE No. 27, February. "I... The Inbetweener" is by Roger Stern, Tom Sutton and Ernie Chan. Doc searches for the Wheel Of Change and re-encounters Stygyro, the Living

Star. Gene Colan and Tom Palmer did the cover. [11/8]

GHOST RIDER No. 28, February. "Evil Is The Orb" is by Roger McKenzie, Don Perlin, Tom Sutton, and Owen McCarron. GR battles the Orb and Brahma Bill has a whale of a good time. Chan did the cover. [11/8]

MASTER OF KUNG FU No. 61, February. "Glass Orchids" is by Doug Moench, Jim Craig and John Tartaglione. Romance is in store for Miss Greville and The Skullcrusher arrives. [11/8]

MS. MARVEL No. 14, February. "Fear Stalks Floor 40" is by Chris Claremont, Carmine Infantino and Steve Leialoha. Ms. Marvel battles the all-new Steeplejack for the life of her father. Dave Cockrum and Terry Austin did the cover. [11/8]

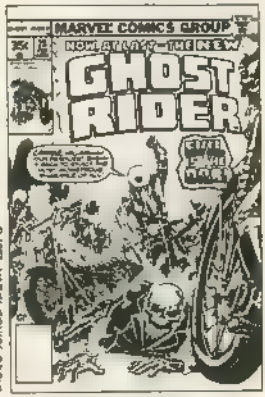
STAR WARS No. 8, February. "Eight Agains A World" is by Roy Thomas, Howie Chaykin and

an inker. Han Solo gathers seven soldiers to save a world. Gil Kane and Tony DeZuniga did the cover. [11/8]

THOR No. 268, February. "Death Thy Name Is Brother" is by Len Wein, Walt Simonson and Tony DeZuniga. The story of Damocles and the Sword Who Loved Him continues. Simonson and DeZuniga did the cover. [11/8]

THE AVENGERS No. 168, February. "First Blood" is by Jim Shooter, George Perez, and Pablo Marcos. A Guardian of the Galaxy dies in the 20th Century. Perez and Terry Austin did the cover. [11/15]

CONAN THE BARBARIAN No. 83, February. "The Man-Dragons" is by Roy Thomas, John



Buscema and Ernie Chan. Conan fights alone against sword and Stygian sorcery. Buscema and Chan did the cover. [11/15]

CRAZY No. 34, February. [11/15]

THE DEFENDERS No. 56, February. "Valkyrie's New York Adventure" is by Dave Kraft, Carmine Infantino and Klaus Janson. While Valkyrie battles Lunatik in New York, the rest of the Defenders are thumbing their way back from Russia. The cover is also by Infantino and Janson. [11/15]

THE FLINTSTONES No. 3, February. [11/15]

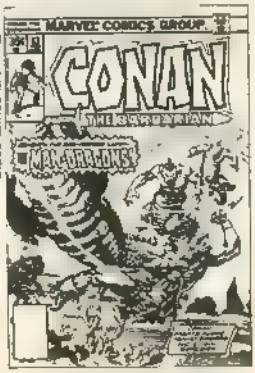
THE INCREDIBLE HULK No. 220, February. "Fury At 5000

Fathoms" is by Len Wein, Roger Stern, Sal Buscema and Ernie Chan. Hulk and Robinsone Crusoe are trapped beneath the sea and at the mercy of Captain Barracuda. The cover is by Chan. [11/15]

THE MAN FROM ATLANTIS No. 1, February. The origin story is by Bill Mantlo, Tom Sutton and Sonny Trinidad; in the second story, Mark Harris tries to save a killer whale in a story by Mantlo, Frank Robbins and Sonny Trinidad. Articles make up the rest of this $1.00, 80 page book. John Buscema and Joe Sinnott did the cover. [11/15]

MARVEL CLASSICS COMICS No. 31, February. From what we can figure out, this and the next issue were delayed from last month and the contents changed. This is supposed to contain THE FIRST MEN IN THE MOON -- we think. [11/15]

MARVEL CLASSICS COMICS No. 32, February. This is supposed to contain CAPTAIN



BLOOD. [11/15]

MARVEL TALES No. 88, February. "Enter: Dr. Strange!" is by Stan Lee, John Romita and Artie Simek and is reprinted from AMAZING SPIDER-MAN #109. Romita did the original cover. [11/15]

POWER MAN No. 49, February. "Seagate Is A Lonely Place To Die" is by Chris Claremont, John Byrne, and Dan Green. Luke Cage must return to Seagate Prison -- the place of his "birth" -- for a final confrontation with Bushmaster, with Iron Fist and Misty Knight at his side. Ron Wilson and Frank Giacoia did the cover. [11/15]

SCOOBY DOO No. 3, February. "The Ghost Of King Neptune" is by Mark Evanier and Dan Spiegle. Spiegle did the cover. [11/15]

X-MEN No. 109, February. "And There Shall Come A Hero" is by Chris Claremont, John Byrne, and Terry Austin. The X-Men go on a picnic and Weapon Alpha comes looking for Wolverine. Cockrum and Austin did the cover. [11/15]

FANTASTIC FOUR No. 191, February. "Four No More" is by Len Wein, George Perez and Joe Sinnott and was originally scheduled to appear in #189. Perez and Sinnott did the cover. [11/22]

HOWARD THE DUCK No. 21, February. "Soaft" is by Steve Gerber, Carmine Infantino and either Klaus Janson or Steve Leialoha. Howard is

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trapped in a blanderizer! He gets a new suit and two pairs of pants! He battles public morality! Carmine Infantino and Klaus Janson did the cover! [11/22]

IRON MAN No. 107, February. "And In The End" is by Bill Mantlo, Keith Pollard and Fred Kida. The end of Midas, plus IM's friends get gold-plated. Pollard and Joe Rubinstein did the cover. [11/22]

JOHN CARTER, WARLORD OF MARS No. 9, February. This issue is by Marv Wolfman, Gil Kane and Rudy Nebres. J.C. brings about the downfall of the Council Of Five. Kane and Nebres did the cover. [11/22]

MARVEL PREMIERE No. 40, February. TORPEDO continues with "Battle With The Big Man" by Marv Wolfman, Bill Mantlo, Bob Brown and Al Milgrom. Brock Jones' wife becomes pregnant while Torpedo battles his final battle with The Rocketeers (well, let's say she finds out she's pregnant...). Milgrom did the cover. [11/22]

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MARVEL TEAM-UP No. 66, February. "Murderworld" is by Chris Claremont, John Byrne and Dave Hunt. Spider-Man and Captain Britain are trapped in Arcade's abusement park and not all their pinball tricks can save them. Byrne and Frank Giacoia did the cover. [11/22]

THE RAMPAGING HULK No. 7, February. "The Night Of The Wraith" is by Doug Moench, Keith Pollard and Jim Mooney, and it stars the Hulk. Also, Man-Thing returns in "Beyond The Great Divide" by Steve Gerber, Jim Starlin and Bob Wiacek. Starlin did the cover. [11/22]

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THE SPECTACULAR SPIDER-MAN No. 15, February. "The Final Rage" is by Bil Mantlo, Sal Buscema and Mike Esposito. Spider-Man and Razorback battle The Hatemonger, who has been unmasked as Man-Beast. [11/22]

SPIDEY SUPER STORIES No 31, February. [11/22]

TARZAN, LORD OF THE JUNGLE No. 9, February. Roy Thomas, John Buscema, Rudy Mesina. Buscema did the cover. [11/22]

WHAT IF? No. 7, February. "What if three other people had been bitten by a radioactive spider?" This is the question asked by Roy Thomas, Don Glut and company. [11/22]

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